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complete mastery of the author over his subject, his familiarity with the works described, as well as with the literature concerning them, is evident. Little fault is to be found with the book, unless it be that the first chapter—early Christian sculpture—is too brief.—H. J. (ANITSCHKE) in *Repertorium für Kunstwissenschaft*, 1893, p. 243.

ARTHUR PABST. *Kirchen-Möbel des Mittelalters und der Neuzeit.* Chorstühle, Kanzeln, Lettner und andere Gegenstände kirchlicher Einrichtung. Heinrich Keller, Frankfurt a. M., 1891.

The thirty plates reproduce articles of church furniture of Gothic style. The time represented extends from the XIII to the XVI century. The present time is represented by four articles in wood by Otto Mengelberg, of Cologne. Simplicity, utility and beauty determined the choice of examples. The excellent reproductions of important specimens of church furniture will be welcome.—*Repertorium für Kunstwissenschaft*, 1893, p. 255.

#### THE RENAISSANCE.

WILLY PASTOR. *Donatello. Eine evolutionistische Untersuchung auf kunsthistorischem Gebiet.* Giessen, 1892.

Pastor finds Donatello interesting on account of the irregularity of his development. His early works show constant advance. "In the Campanile statues Donatello takes another direction: instead of energy weakness, instead of beauty ugliness." In his later work he never quite succeeds in returning to his early excellence. "Unity of personality is what is lacking in Donatello." This view of Donatello's character and artistic progress is not altogether correct. The chief excellence of Pastor's book lies in its stylistic analyses. Pastor shows independence, an observing eye and considerable literary ability. The faults of the book are due to too brief occupation with problems of art history.—H. WÖLFFLIN in *Repertorium für Kunstw.*, 1893, p. 131.

GEORGES LAFENESTRE et EUGÈNE RICHTEMBERGER. *La Peinture au Musée du Louvre.* 8vo, 400 p. Paris, May et Motteroz.

This volume, which is issued not under the auspices of the Louvre, as might have been expected, but through the enterprise of the publishers, supplies a long-felt want. The catalogue is enriched with a hundred reproductions of art-objects, generally well executed, and furnishes abundant information of the sort that the public will gladly accept.